

# DIME NOVEL ROUND-UP

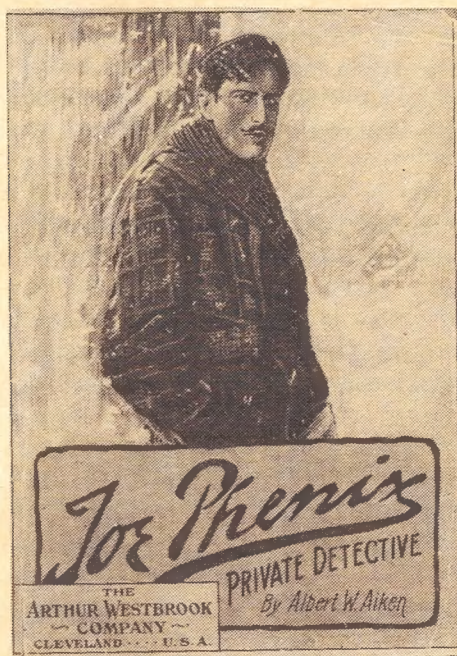
A magazine devoted to the collecting, preservation and study of old-time dime and nickel novels, popular story papers, series books, and pulp magazines

Vol. 64, No. 3

June 1995

Whole No. 633

## DIME NOVEL SKETCHES



### No. 272: AMERICAN DETECTIVE SERIES

Publisher: Arthur Westbrook Co., Cleveland, Ohio. Issues: 64 (1-59 plus 5 replacement issues). Dates: 1920s. Schedule: Issued in lots with no definite schedule. Kept in print until 1934. Size: 7 x 5 inches. Pages: 200-300. Price: 20c. Illustrations: Colored pictorial cover. Contents: Old Sleuth stories, Sherlock Holmes stories, some reprints from Beadle publications and detective stories of F. Du Boisgobey. (The first issue of the series had 40 numbers. This was increased to 50 after a few years and to 59 in another few years.)



## THE HITCHING POST

Last August we changed the motto on the cover to include series books and pulp magazines as part of our subject matter. Sam Moskowitz's letter on page 78 applauds this while he also reminds us (correctly) of our origin as an organ for collectors of dime novels. If we seem to have emphasized series books recently it is because that is what the majority of our contributors have chosen to write about. Series books as collectibles are very popular right now. But the title of this magazine is still *Dime Novel Round-Up* and we have no intention of changing it. We welcome articles and notes on all aspects of dime novels and their writers. (Remember, many dime novel writers also wrote series books and pulp fiction.) We will continue to publish informative articles on dime novels even if we have to commission them or write them ourselves.

For now, we hope the one or two items in this issue (see our second feature article) will help support our traditions. We have some solid articles about dime novels in our inventory and we will publish them as soon as we can.

Next issue we conclude Kirk Vaughan's article on James Otis and begin one by Jim Evans on Gustave Aimard's stories for Beadle & Adams.

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# James Otis Kaler's Silver Fox Farm Series: Aviation Reaches the New England Coast

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## I: The Author and His Milieu—The Series Begins

The Silver Fox Farm Series, by James Otis Kaler (or "James Otis", as he was usually known, at least on the covers of the majority of his many books), provides an interesting chapter in the development of juvenile aviation series books in the twentieth century. In 1909, the first year that aircraft had a major impact on the American consciousness, there were only two series books published, the first two volumes of Harry Saylor's pioneering series about The Airship Boys. In 1910, the year the first five books in the Tom Swift series were issued, there were thirteen series books directly associated with aviation. One of the thirteen was James Otis's *The Wireless Station at Silver Fox Farm*.

Unlike many of the other early aviation series writers, James Otis Kaler was a long established author. In fact, according to the *National Union Catalogue* and two other accounts, by the time Kaler's aviation books appeared, he had authored over 150 books.

There were four books in the Silver Fox Farm series: *The Wireless Station at Silver Fox Farm* (1910); *The Aeroplane at Silver Fox Farm* (1911); *Building an Airship at Silver Fox Farm* (1912); and *Airship Cruising from Silver Fox Farm* (1913). All were published by the Thomas Y. Crowell Company of New York. The first three volumes were issued in glossy green cloth with pictorial covers; the fourth was issued in brown cloth, also with a pictorial cover. All four were published at the end of Kaler's career. In fact, the final volume was published posthumously.

The books in the series contain numerous illustrations by Charles Copeland, 28 plates in the four volumes. While some of Copeland's illustrations are perfunctory, a large number of them catch the important details of Maine coastal

life: the rocky shores, the pine trees, and especially the waters, which he drew wonderfully well.

To appreciate the unique qualities of the Silver Fox Farm books, it is useful to review the facts of Kaler's life and publishing career. For a man who wrote so many books and who achieved such a wide degree of popular recognition, it is surprising that so little has been written about him, and that the biographical sources are so few.

James Otis Kaler was born on 19 March 1848, the son of Otis and Maria (Thompson) Kaler in the small town of Winterport, Maine. Winterport is located on the western side of the southern end of the Penobscot River, about fifteen miles below Bangor, the residence of another possibly more famous Maine writer, Stephen King. The town is situated at a point where the river changes into the northern opening of the Penobscot Bay. The town probably received its name from the fact that in the winter, when the ice forms on the water, it is the northernmost point on the river to which shipping can travel easily. Looking to the southeast from the Winterport riverbank, one is able to see down the bay to the town of Bucksport, the point at which the Penobscot Bay begins to open out into its full breadth.

Winterport was originally a part of the town of Frankfort, a small town to the south, when that town was much larger than it is now. In the 1800s, Frankfort was known for two main activities, quarrying and shipbuilding; those two activities have long since ceased. Today Winterport is a quiet residential area with a number of older, impressive wood homes, some of which date from Civil War times. The town features a boat yard, and many residents own their own sail or power boats. Some of the locals still fish for a living, though the serious fishing activities take place on larger towns "down east" along the Maine coast. These details are mentioned because they help to explain the kinds of stories and characters that James Otis Kaler liked to write about; as we will see, the Silver Fox Farm series reflects these interests.

Kaler's father owned a summer hotel in the town of Scarborough, and his grandfather was a brother of Benjamin Thompson, the count of Rumford. According to the *National Cyclopedia of American Biography*, Kaler left Maine for Boston at the age of seventeen and worked as a reporter for the *Boston Journal*. He apparently lived in Boston from 1865 until 1870, when he went to New York, where he was associated with Frank Leslie and Norman Munro as an editor for their publications. He was also engaged in writing for the *New York Sun* and *Evening Telegram*.

About 1877 he ceased his affiliation with the New York newspapers and

became a special correspondent for the *Boston Globe*, during which time he wrote his "Perkins letters," which apparently constituted some form of social commentary on contemporary events. Some accounts say that early in his career he worked as a publicity man for a circus. These experiences supposedly gave him the background he drew upon for the events described in his earliest, most successful book, *Toby Tyler; or, Ten Weeks with a Circus* (1881). One account states that Kaler spent some time in Philadelphia, where he wrote syndicated sermons for a publishing house. These "packaged sermons" were "preached from pulpits across the United States" (Russell 261).

In 1898 Kaler made two unusual decisions. One was to accept the position of superintendent of schools at South Portland, Maine. He must have been judged suited for this position on the basis of the strong educational content of his books for young readers. The other event was his marriage, at the age of fifty, to Amy Louella Scammon, who had apparently been his secretary. Two sons were born, Stephen and Otis. He lived the remainder of his life in Portland and died suddenly, after a short illness, on 11 December 1912, at the age of 64.

As brief an outline as this can be filled out to some extent by reference to his literary career. He wrote serials for Street & Smith's story paper *Good News* under the pseudonyms Walter Morris, James Otis, and Lt. James K. Orton, and made similar contributions to Norman Munro's *Golden Hours* (as Adah M. Howard and Ella Montez Washburn), *Frank Leslie's Boys' and Girls' Weekly* (anonymously) and Frank Munsey's *The Golden Argosy* (as James Otis).<sup>1</sup> The entry in *Contemporary Authors* (vol. 120, p. 201) indicates Kaler also used "Amy Prentice" as a pseudonym. In spite of this, the biographical information on such a successful writer is surprisingly slight.<sup>2</sup>

Kaler was a prolific author. *The National Union Catalogue* lists 166 books. The total figure must surely be larger, given the fact that the *NUC* invariably omits some items and that some publications under his pseudonyms are not included. The total might be as high as 175 works.

It is interesting to note that his first book was published in 1877, the year he stopped working full-time for the New York newspapers; he must have determined to become a full-time writer at that point. *Toby Tyler*, his first (and only) major success was published four years later. From 1877 to 1892, a period of 16 years, 20 of his books were published. Not a bad record, but a woefully small production record compared to his subsequent efforts.

From 1893 to 1897, a five-year period, 28 books were published; for the five-year period following his marriage and move to Portland (1898-1902), 59 books were published. From 1903 until his death in 1912 (a ten-year period), he wrote



another 59 books, seven of which were published over a three-year period following his death. This output does not include his newspaper work, his sermon-writing, or his story paper serials.

The secret to his prolific output appears to have lain in his ability to develop dialogue. Kaler began many of his books with dialogue between two or more characters; once his characters started in motion, he let them take over, and the story followed the decisions they made.

This practice suggests the greatest strengths and weaknesses of his stories. His characters take on believable qualities and seem like real people talking. On the other hand, his characters often talk too much and plot is left begging. If he can't think of the events that serve as the turning points in his stories, he will let his characters start to discuss the situation. Often they will discuss the situation in exhausting detail. These characteristics are not true of all of his stories, but they are certainly true of his Silver Fox Farm series.

The Silver Fox Farm series clearly seems to have been intended to capitalize on the surge of interest in aviation in the century's first decade. The main characters (introduced in *The Wireless Station at Silver Fox Farm*) are Ned Bartlett and Paul Simpson, high school age chums who live in the coastal Maine town of Seaview. Paul's father has developed the unusual idea of importing silver foxes from Russia and raising them on a remote, off-shore island, Barren Island.

One family lives on the island, Mr. and Mrs. Downs and their two sons, Ernest and Sam. The Downs family is hired to watch over the foxes and to assist in keeping unwanted visitors from setting foot on the island. The Downs family members, however, tend to be indolent and skeptical of modern progress. The island itself is a sparsely-vegetated outcropping of rock about one and a half miles wide and three miles long, twenty-two miles off the coast. There is only one useful harbor for boat traffic, a narrow inlet on the north end.

Kaler never makes clear the exact location of the island, but in accounting for later references to other real towns along the Maine coast, it appears that Barren Island is south of the main body of islands in the southern end of Penobscot Bay. The town of Seaview may correspond to Tenants Harbor, a favorite location of another Maine writer, Sarah Orne Jewett.

In the first book, Paul assists his father by living on the island and communicating with the mainland by "wireless telegraphy". Mr. Simpson finances the building of the wireless station on the island and Paul is able to communicate with Ned, who is forced to remain ashore to complete his last year of schooling at Seaview Academy. In addition, Mr. Simpson obtains a stylish

craft, a Hampton power boat, for transportation between the island and the mainland.

Interest in the welfare of the silver foxes is quickly lost as the malefactor of the series makes his first appearance. The single malefactor is a shadowy figure named John Ed Bingham, a mean man with an oar, who is able to row from the mainland to the island and back on a regular basis, apparently, and who has a sixth sense about avoiding capture or even detection. The most serious charge leveled against John Ed Bingham initially is that he will do "most anythin' when there's a dollar to be made" (*Wireless* 40). According to rumor, John Ed has "smuggled a pile of rum from down Campobello way in his day," a reference to the far eastern portion of Maine, Campobello Island, that was to become famous as a resort for Franklin Delano Roosevelt some twenty-five years later. Somehow John Ed is able to land on the island, seemingly at will, and is a perpetual thorn in the side of those who want to promote the silver fox enterprise.

About one-third of the way through the book, Kaler brings another youth into the story to enliven the narrative. Isolated as he is on Barren Island, Paul Simpson is outnumbered and powerless to thwart the taciturn approach demonstrated by the men of the Downs family. The problem of having only one character for the reader to identify with is solved when Mr. Simpson hires Zenas Cushing, a local Seaview youth who is water-wise and self-reliant, to aid Paul on the island. However, from the first moment he appears in the series, Zenas Cushing dominates in action and character. A youth without a past and little if any schooling, he represents Yankee ingenuity and skepticism at its most colorful.

Zenas Cushing is described as "a young fellow nineteen or twenty years of age, heavily built, with an honest, friendly looking face" (*Wireless* 103). If anything, Zenas is even more skeptical of modern inventions like the wireless than any of the Downs family. But he is willing to set aside his doubt once he sees proof that the device works. When he is not trying to locate John Ed Bingham, Paul attempts to explain to Zenas how the wireless works. Otis's treatment of the technical details of the wireless's operation is mechanical and perfunctory. He relies on passages from other books, which he has his characters in the story quote directly. This pattern is repeated in the later books when descriptions of airplanes and airships are given. It seems evident that, unlike other series authors of the time, Kaler was not particularly forward-looking in his attitude towards new technology. And Zenas Cushing often expresses what must surely be Kaler's view of these new-fangled apparatuses:

you can't avoid their arrival, but you don't have to like them particularly.

The next third of *Wireless* is taken up primarily with attempts to learn if John Ed is or is not on the island, and, if he is, whether the Downs family is hiding him in their house. Then, abruptly, as if realizing that it is time for action, Kaler introduces an emergency event of some magnitude: a pleasure yacht sends out a distress signal by wireless which Paul and Zenas overhear while they are communicating with Ned on the mainland. Zenas and Paul set out in the Hampton power boat to locate the yacht, which they have determined is located some twenty miles southwest of Matinicus Island, a distance of about thirty-five to forty miles.

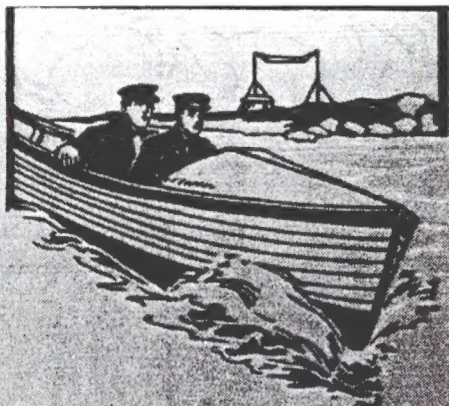
After four hours of dead reckoning navigation across open water in a small power boat, Zenas leads them directly to the disabled yacht. They then undertake to tow it to Barren Island harbor. When Paul expresses his well-founded fears about the success of their efforts, Zenas dispenses with some of his Yankee philosophy:

Give over fussin', and take things as they come. That's the only way to get along smooth-like in this world. You can keep yourself all haired up over this or that without changin' it the least little bit. It's way off the best plan to trust the present without strainin' yourself to look ahead after what might possibly happen. (*Wireless* 258)

The boys tow the disabled yacht throughout the night, arriving at the harbor just at daybreak. The owner of the yacht, Chester Sawtelle, is so impressed with the boys' fortitude and the daring scheme of Paul's father to raise silver foxes that he declares his intent to join the enterprise. With his assistance, Paul, Zenas, and Mr. Simpson temporarily defeat John Ed Bingham's attempts to interfere with the silver fox operation, and at the end of the story, Mr. Sawtelle announces that he intends to use Barren Island as a launching field for the airplane he plans to build.

The first volume in the series has a number of weaknesses as well as strengths. Its weaknesses are a mechanical approach to the integration of the construction and principles of operation of the wireless and the lack of an event-filled plot. Its strengths lie primarily in the character of Zenas Cushing, who engages our interest from the moment he appears. Paul Simpson serves mostly as a foil to Zenas's intuitive powers of reasoning, and poor Ned Bartlett essentially disappears for most of the story, as he waits faithfully by his shore-based wireless set to transfer information from the island to the relevant townspeople. It is also evident by the end of the first book that Kaler's enthusiasm lies in the nautical side of the story, not the technical. Nor does he





THE  
WIRELESS  
STATION-AT  
SILVER-FOX  
FARM  
JAMES-OTIS



THE  
AEROPLANE  
AT ■ ■ ■ ■ ■  
SILVER-FOX  
FARM JAMES-OTIS

The first two titles in The Silver Fox Farm Series  
Illustrations courtesy of William R. Gowen

appear to worry very much about the fate of the foxes; once they are introduced on the island they are nearly forgotten except as a reason for John Ed Bingham's presence.

(To Be Continued in Our Next Issue)

### Notes

1. The sources for these publications include Captain Chester G. Mayo's *Good News: Bibliographic Listing* (Fall River, MA: Edward T. LeBlanc, 1960); J. P. Guinon's *Frank Leslie's Boys' and Girls' Weekly: Bibliographic Listing* (Fall River, MA: Edward T. LeBlanc, 1962); Donald R. Steinhauer's *Golden Hours: Bibliographic Listing* (Fall River, MA: Edward T. LeBlanc, 1962); and Stanley Pachon's *Bibliographic Listing of Golden Argosy and Boy's World* (Fall River, MA: Edward T. LeBlanc, 1962). Confirmation of the pseudonyms used in *Good News* was made by Gil O'Gara, editor of the *Yellowback Library*.

2. I lived in Winterport for five years while teaching at the University of Maine and came across a commemorative publication honoring the visit of James Otis Kaler to his hometown on August 8, 1900. On that occasion, the entire town turned out to honor the famous author: a parade was held (though apparently an afternoon rain shower caused some disruption), and at three o'clock Kaler addressed the assembled citizens in the Union Meeting Hall. The contents of his address are included in the publication. At eight o'clock a reception was held, once again in the Union Meeting Hall. In his address, Kaler pays tributes to his old school chums, some of whom he mentions by name, and to his mother. I had always thought that his house might still be standing on Kaler Street, but he says in his address that already in 1900 it was a "grass-covered ruin."

### DIAMOND DICK WEEKLY

The demand for stirring stories of Western adventure is admirably filled by this library. Every up-to-date boy ought to read just how law and order are established and maintained on our Western plains by Diamond Dick, Bertie, and Handsome Harry.





# JUST LIKE THE ORIGINAL: The Story of the Happy Hours Brotherhood and Dime Novel Club Facsimile Reproductions

Edward T. LeBlanc  
Fall River, MA

It was in 1945 that Ralph Cummings, the founding editor of the *Dime Novel Round-Up*, began issuing facsimile reproductions of selected dime novels under the imprint of the Happy Hours Brotherhood. The earliest advertisement for these was in the April 1945 issue of the *Dime Novel Round-Up* where copies of *Beadles's Half Dime Library*, no. 1, and *Morrison's Sensational Series*, no. 46, were offered for 50 cents each. Collector and dealer Charles Bragin began printing a series of titles as well and eventually took over this enterprise and produced several under his Dime Novel Club imprint. At one time he announced the reproductions as a monthly publication, but this schedule was not kept up for long. Bragin envisioned a number of "sub-series" within the larger series and some reproductions are classified as part of the "Dime Novel Author Series" or the "Famous Dime Novel Detective Series". The last ones he produced were facsimiles of the *Nick Carter Library* and the *Frank Reade Library*. As late as August 1960, he issued a Frank Reade story which bears both the Cummings and Bragin imprints. Presumably Ralph Cummings published it first, but Bragin found it still in demand and may have used the Cummings reproduction as his source for the text.

The reproductions were reasonable facsimiles of the originals, printed on newsprint. When I say "reasonable" I mean that some were not quite the size of the originals and a few did not contain everything that the originals contained. Where the original edition of the *New York Detective Library* contained two stories, the facsimile might contain only one.

The total number of known reproductions in the Cummings and Bragin series is 73. It isn't known just how many copies were printed of each, but it has been estimated that the print run was probably 500 to 1000 copies. The majority are readily identifiable as reproductions by the designation "Happy Hours Brotherhood Reprint" and a number or "Dime Novel Club" and a number or by a full page advertisement for other titles available from Charles Bragin.

Sometimes there is an historic introduction on a page which in the original may have contained advertising. A few bear no identifying mark. At one time there was a concern that the reproductions might be mistaken for originals by collectors and dealers.

The majority were reproductions of titles from the black and white illustrated "flats" or "nickel weeklies", but some were made from originals published during the colored cover era and have colored cover illustrations. The colors on the reproductions are not as bright as on the originals and the cover stock is no different from that used for the story text. The reproductions were priced variously from 50 cents to \$1 and \$2.

There were a few reproductions made by other firms. The earliest is a facsimile of the first issue of Street & Smith's *Jesse James Stories*, printed in December 1938 to advertise the Twentieth Century Fox film, *Jesse James*, starring Tyrone Power. Another is an issue of *Beadle's Dime Library*, containing a Buffalo Bill story. This was issued by the Steck-Vaughn Co. and was printed on a better grade of paper. Still another is an issue of *Beadle's Half Dime Library* featuring a Deadwood Dick story. Published by Filter Press of Palmer Lake, Colorado, this contains an historical afterword by Diane Dufva Quantic. Printed on good quality paper it bears no date of publication. A more recent one is the facsimile of the first number of Arthur Westbrook's *Deadwood Dick Library*, issued as a promotion piece for University Microfilm's collection of dime novels.

There have been at least three collections or anthologies of facsimile editions of dime novels. The best, edited by E. F. Bleiler, is *Eight Dime Novels*, published by Dover Publications in 1974. (Five of the eight stories selected were also included in the Cummings-Bragin reproduction series.) Two collections from Bowling Green State University Popular Press, *The Dime Novel Detective* (1982) and *Old Sleuth's Freaky Female Detectives (from the Dime Novels)* (1990) do not contain complete facsimiles. The stories in them lack the front covers, which everyone knows are among the most valuable historic parts of the dime novels.

How many copies have found their way into private collections or libraries is unknown. At one time, Bragin mentioned to me that most of his stock was stolen when a warehouse he kept them in was broken into. Certainly the readily available texts of these particular dime novels have made them more accessible to researchers than the more rare titles. That scholars have chosen to base their studies on these stories is not surprising. We may wonder whether the study of dime novels has not received a certain "slant" or bias because the same stories



are studied over and over. Fortunately, the selection of titles reprinted by Ralph Cummings and Charles Bragin represent some of the most famous and significant series and characters.

The listing below is arranged alphabetically by the dime novel publication series title and not in the order of publication. Those which were not produced by Ralph Cummings or Charles Bragin are marked with an asterisk. The imprints where noted appear on the back covers and wherever possible the date of issue as a reproduction is given.

1. *Beadle's Boys Library of Sport, Story and Adventure*, no. 1, "Adventures of Buffalo Bill from Boyhood to Manhood" (Facsimile Reprint No. 14, April 1946)
2. *Beadle's Boys Library of Sport, Story and Adventure*, no. 7, "Roving Joe" (Happy Hours Brotherhood Reprint No. 9)
3. *Beadle's Boys Library of Sport, Story and Adventure*, no. 12, "A Rolling Stone" (Happy Hours Brotherhood Reprint No. 7)
4. *Beadle's Boys Library of Sport, Story and Adventure*, no. 54, "California Joe, the Mysterious Plainsman" (Happy Hours Brotherhood Reprint No. 8)
5. *Beadle's Dime Library*, no. 3, "Kit Carson, Jr., the Crack Shot of the West" (Dime Novel Club imprint)
6. *Beadle's Dime Library*, no. 32, "B'hoys of Yale" (Dime Novel Club)
7. *Beadle's Dime Library*, no. 83, "The Gold Bullet Sport" (Dime Novel Club)
8. *Beadle's Dime Library*, no. 92, "Buffalo Bill, the Buckskin King" (no identifying imprint; the dealer stamp on the front cover was on the original used to make the reproduction)
9. *Beadle's Dime Library*, no. 165, "Joaquin, the Terrible" (Cummings Happy Hours Brotherhood Reprint No. 12, 1947)
10. *Beadle's Dime Library*, no. 168, "Wild Bill, the Pistol Dead Shot" (no identifying imprint)
- \*11. *Beadle's Dime Library*, no. 204, "Big Foot Wallace, the King of the Lariat" (Steck-Vaughn Co., Austin, TX)
12. *Beadle's Half Dime Library*, no. 1, "Deadwood Dick, the Prince of the Road" (Cummings and Dime Novel Club, 1945)
13. *Beadle's Half Dime Library*, no. 8, "Seth Jones" (Dime Novel Club Facsimile reprint No. 19, August 1946. Dime Novel Author Series No. 1)
14. *Beadle's Half Dime Library*, no. 108, "Daring Davy, the Young Bear Killer" (Dime Novel Club Facsimile Reprint No. 48)
15. *Beadle's Half Dime Library*, no. 271, "The Huge Hunter" (no identifying imprint)
16. *Beadle's Half Dime Library*, no. 560, "Pawnee Bill, the Prairie Shadower" (Dime Novel Club)
17. *Beadle's Half Dime Library*, no. 581, "Double Curve Dan, the Pitcher Detective"

## (Dime Novel Club)

- \* 18. *Beadle's Half Dime Library*, no. 606, "Deadwood Dick's Leadville Lay" (Filter Press)
- 19. *Beadle's Pocket Library*, no. 57, "Deadwood Dick on Deck" (Dime Novel Club)
- 20. *Beadle's Pocket Library*, no. 383, "Wild Bill, the Pistol Prince" (Dime Novel Club Facsimile reprint No. 18, July 15, 1946)
- 21. *Beadle's Popular Library*, no. 48, "Wild Bill's Sable Pard" (Dime Novel Club)
- 22. *Bob Brooks Library*, no. 27, "Train Wreckers Betrayed" (Cummings Happy Hours Brotherhood Reprint No. 10, 1947)
- 23. *Boys of New York Pocket Library*, no. 87, "The Lives of the Ford Boys" (Dime Novel Club Reprint No. 58)
- 24. *Boys Star Library*, no. 341, "Jack Wright and His Electric Air Rocket" (Dime Novel Club Facsimile reprint No. 17, July 1, 1946)
- 25. *Boys Star Library*, no. 344, "Jack Wright and His Electric Stage" (no identifying imprint)
- 26. *Brave and Bold*, no. 45, "Adrift in New York," by Horatio Alger, Jr. (Dime Novel Club Facsimile reprint No. 9, Nov. 1945)
- 27. *The Campfire Library*, no. 59, "Camps in the Rockies" (Dime Novel Club Facsimile reprint, No. 15, May 1946)
- 28. *The Champion Library*, no. 11, "Boston Bill" (Dime Novel Club)
- \*29. *Deadwood Dick Library*, no. 1, "Deadwood Dick, the Prince of the Road" (University Microfilms, 1981)
- 30. *Diamond Dick Library*, no. 175, "Diamond Dick, Jr.'s Call Down" (Dime Novel Club Reprint No. 24)
- 31. *Diamond Dick Library*, no. 192, "Wild Bill's Last Trail" (Dime Novel Club)
- 32. *Diamond Dick, Jr.*, no. 104, "Dashing Diamond Dick" (Dime Novel Club Reprint No. 23, colored cover)
- 33. *Five Cent Weekly Library*, no. 48, "Cavalry Jack in the Swamps" (Happy Hours Brotherhood Reproduction No. 14)
- 34. *Frank Reade Library*, no. 1, "Frank Reade, Jr. and His New Steam Man" (Cummings Happy Hours Brotherhood Reprint No. 11, 1947)
- 35. *Frank Reade Library*, no. 17, "Frank Reade, Jr.'s New Electric Submarine Boat, the Explorer" (Dime Novel Club) [1958]
- 36. *Frank Reade Library*, no. 44, "Frank Reade, Jr. and His Queen Clipper of the Clouds" part 1 (Dime Novel Club Facsimile reprint No. 11, Jan. 1946)
- 37. *Frank Reade Library*, no. 45, "Frank Reade, Jr. and His Queen Clipper of the Clouds" part 2 (Dime Novel Club Facsimile reprint No. 12, Feb. 1946)
- \*38. *Jesse James Stories*, no. 1, "Jesse James the Outlaw" (movie ad as back cover; some copies have been offered without the back cover, but front cover shows "Reprinted December 1938" at bottom, left side)
- 39. *Liberty Boys of '76"*, no. 1, "The Liberty Boys of '76," (Dime Novel Club Reprint No. 22, Nov. 1946, colored cover)



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40. *Liberty Boys of "76"*, no. 295, "The Liberty Boys and Rochambeau" (Dime Novel Club)
  41. *Liberty Boys of "76"*, no. 764, "The Liberty Boys and Lafayette" (Dime Novel Club)
  42. *Log Cabin Library*, no. 159, "Gentleman Joe, the Gilt Edged Sport" (Dime Novel Club Facsimile reprint No. 7, August 1945)
  43. *Log Cabin Library*, no. 397, "Rocky Mountain Sam" (Dime Novel Club Facsimile reprint No. 20, Sept. 1946)
  44. *Morrison's Sensational Series*, no. 46, "Frank James on the Trail" (no identifying imprint)
  45. *New York Detective Library*, no. 371, "The Haunted Churchyard" (Dime Novel Club, June 1, 1945)
  46. *New York Detective Library*, no. 417, "Sentenced for Life" (Dime Novel Club)
  47. *New York Detective Library*, no. 438, "The James Boys in No Man's Land" (Dime Novel Club)
  48. *New York Detective Library*, no. 452, "Chased Over Three Continents" (Dime Novel Club imprint and full page advertisement for reproductions 1 24)
  49. *(New York) Detective Library*, no. 750, "The James Boys and the Forty Niners" (identifying imprint)
  50. *New York Five Cent Library*, no. 87, "Yale Murphy, the Great Short Stop" (Dime Novel Club)
  51. *Nick Carter Library*, no. 1, "Nick Carter, Detective" (no identifying imprint)
  52. *Nick Carter Library*, no. 15, "The Fate of Dr. Quartz" (no identifying imprint)
  53. *Nick Carter Library*, no. 179, "The Counterfeiter's Gold Tooth" (Dime Novel Club)
  54. *Nick Carter Library*, no. 248, "Nick Carter's Mysterious Case" (Dime Novel Club)
  55. *Nickel Library*, no. 17, "Little Oskaloo" (Dime Novel Club)
  56. *Nugget Library*, no. 134, "Tom Edison, Jr.'s Electric Sea Spider" (Happy Hours Brotherhood Reprint No. 6; also Dime Novel Club)
  57. *Old Cap. Collier Library*, no. 379, "The Lawyer Detective" (Dime Novel Club)
  58. *Old Sleuth Library*, no. 59, "Old Sleuth, Badger, & Co." (Dime Novel Club Reprint No. 26)
  59. *Pluck and Luck*, no. 170, "The Red Leather Bag" (Dime Novel Club Reprint No. 48, April 1956)
  60. *Pluck and Luck*, no. 174, "Two Boys Trip to an Unknown Planet" (Dime Novel Club)
  61. *Saturday Library*, no. 152, "The Golconda Gold Mine" (Dime Novel Club)
  62. *Secret Service*, no. 567, "The Bradys After the Tong Kings" (three pages of Dime Novel Club advertisements)
  63. *Snaps*, no. 39, "Muldoon's Boarding House" (Dime Novel Club Facsimile reprint No. 8, Sept. 1945)

64. *Tip Top Library*, no. 40, "Frank Merriwell at Yale" (Dime Novel Club, colored cover)
65. *Tip Top Weekly*, no. 242, "Frank Merriwell's High Jump" (no identifying imprint, colored cover)
66. *The War Library*, no. 269, "The Mysterious Major" (Dime Novel Club Facsimile reprint No. 13, March 1946)
67. *Wide Awake Library*, no. 451, "The True Life of Billy the Kid" (Happy Hours Brotherhood Reprint No. 5, 1945; includes "The Beginning of a Legend" by J. C. Dykes)
68. *Wide Awake Library*, no. 479, "The James Boys in Minnesota" (Happy Hours Brotherhood Reprint No. 13, 1947; also reprinted by the Northfield, Minnesota, Historical Society, 1990)
69. *Wide Awake Library*, no. 541, "Frank Reade and His Steam Man of the Plains" (Dime Novel Club Reprint No. 6, July 1945)
70. *Wide Awake Library*, no. 553, "Frank Reade and His Steam Horse" (no identifying imprint)
71. *Wide Awake Library*, no. 971, "Muldoon's Baseball Club in Philadelphia" (no identifying imprint)
72. *Wide Awake Library*, no. 1182, "Sea Dog Charlie" (Dime Novel Club Reprint)
73. *Wide Awake Library*, no. 1196, "Custer's Last Shot" (Dime Novel Club)
74. *Wide Awake Library Special*, "The Life and Trial of Frank James" (two pages of Dime Novel Club advertisements)
75. *Wild West Weekly*, no. 1, "Young Wild West, the Prince of the Saddle" (Dime Novel Club Facsimile reprint No. 27, colored cover)
76. *Young Klondike*, no. 1, "Young Klondike" (Dime Novel Club Facsimile reprint No. 2, two color cover)
77. *Young Sleuth Library*, no. 77, "Young Sleuth in Demijohn City" (Dime Novel Club Reprint No. 16, June 1946; Famous Dime Novel Detective Series No. 3)

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# CONVENTION REPORT:

## Philadelphia Phantastic!

J. Randolph Cox  
St. Olaf College

The 12th annual gathering of the Area for Dime Novels, Pulps, and Juvenile Series Books of the American Culture Association met at the Marriott Hotel in Philadelphia, April 12-15, the week prior to Easter Sunday. This was in conjunction with the 25th anniversary conference of the Popular Culture Association. While there were fewer panels than in previous years the quality of the material presented remained high. For those unable to attend, the following list of papers will give you an idea of just what you missed.

### Panel One: A Miscellany

"Carson Drew's Little Black Book," presented by Tiffany Holmes, NYC; "Serpents in the Garden: Malicious Reptiles in Juvenile Series Books," presented by Alan Pickrell, Emory, VA; "Tom Swift on the Silver Screen," presented by James Keeline, San Diego, CA.

### Panel Two: Boys Series Books

"The Winter Tales: The Best of Sam Epstein's Ken Holt Mystery Series," presented by Henri Achée, Houston, TX; "Rupert Hughes's Lakerim Series," presented by Bill Gowen, Mundelein, IL; "From Appomattox to Germany: Percy Keese Fitzhugh and American History," presented by Jack Dizer, Utica, NY.

### Panel Three: Westerns

"Images of the West in Children's and Adolescents's Series Fiction," presented by Kathleen Chamberlain, Emory, VA; "Mayne Reid's Dime Novels About His Experiences in the Mexican War," presented by James L. Evans, Edinburg, TX.

### Panel Four: Focus on Dime Novels

"The Dime Novelist as Hero: a Media Survey," presented by J. Randolph Cox, Dundas, MN; "Reading Dime Novels as Melodrama," presented by Angie Farkas, Pittsburgh, PA; "Characters and Credit Ratings: Secrets About Story Paper/Dime Novel Publishers," presented by Lydia Schurman, Arlington, VA; "Dime Novels as Allegory," presented by Clementine Galan Gifford, Kansas City, KS.

The fifth session was the traditional "Round-Up" for assessing the current conference, planning for the future, and talking about research plans past, present, and future. Kathleen Chamberlain has been Area Chair since the Louisville conference in 1992. She stepped down to be replaced by Didi Johnson. There was the traditional transfer of an artifact symbolizing the office as Kathleen presented Didi with a dust jacketed copy of *The Bobbsey Twins at Snow Lodge*. (When your editor stepped down as Area Chair at Louisville he presented Kathleen with an Edgar Rice Burroughs t-shirt obtained at the University of Louisville's ERB collection.)

While the ACA represents a gathering of scholars engaged in ongoing research (and thus differs from most of the other conventions in our field) many of the members of this Area are also active collectors. There were lively discussions of collecting over dinners at local restaurants; these continued in the traditional late night gatherings in the hotel room of Messrs Randy Cox and Jack Dizer. Visits to local book shops were part of the unofficial agenda and some local collectors (Joe Ruttar and Al Tonik) dropped by to renew acquaintances. We were also pleased by the presence of Jim Lawrence, Jr., whose father wrote so many of the Tom Swift, Jr. books.

Our intellectual batteries recharged once again, we returned to our homes by air, rail, and highway with a vow to re-convene next year in Las Vegas. The conference next year will be held at the Riviera Hotel, Las Vegas, NV, March 24-27, 1996. This is Sunday through Wednesday, not the usual Wednesday through Saturday. Anyone who wishes to present a talk, read a paper, or give an illustrated lecture should send a proposal along with a 50 word abstract to **Deidre A. Johnson, 3014 Valley Drive, West Chester, PA 19382**, no later than **August 25, 1995**. First time presenters should remember that all presentations should be no more than 20 minutes in length.

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Recent books in review, or forthcoming publications noted.

### RETROSPECTIVE REVIEW

Mrs. Ann S. Stephens. "Malaeska; The Indian Wife of the White Hunter," *Beadle's Dime Novels*, No. 1 (June 1860); reprinted with an introduction by Frank P. O'Brien (New York: John Day, 1929); reissued in 1971 by Benjamin Blom.

135 years ago this month, the firm of Irwin P. Beadle & Co., 141 William Street, New York, published the first in their regular series called *Beadle's Dime Novels* and thus entered the annals of history. The main story is that of the Indian woman who marries a white scout, William Danforth, and has a child by him and is ostracized by her own people as well as those of her husband. It is remarkably readable even today and its message against prejudice worth taking to heart. The theme of the clash of two cultures still has the power to move the reader.

Considering the legacy of the dime novel as cheap fiction filled with stereotypical characters and situations, it is interesting to compare this novel with its successors. Few of the writers who followed Mrs. Stephens had her ability at story telling. Certainly it is filled with melodrama, but it is also not without genuine pathos. jrc

### PULP REPORT

*Behind the Mask*, No. 31, March 1995. \$4.85 a copy, \$19.00 for 4 issues, \$28.00 for 6 issues.

Reprints pulp stories "Seven Signs" by Herman Landon from *Detective Story Magazine*, December 18, 1917; "The Body in the Taxi" by Murray Leinster (pseud. of Will F. Jenkins) from *Black Bat Detective Mysteries*, October 1933; "Dig Another Grave" by Richard Sale from *Detective Fiction Weekly*, May 11, 1940. Ed Lauterbach

### TELEVISION ALERT: DIME NOVEL WRITER AS HERO

*Legend*. Tuesdays, 7:00-8:00 CDT (UPN Network) While dime novelists have made occasional appearances in theatrical and television westerns in the past,



this is the first time one has been the hero of an ongoing series. Richard Dean Anderson stars as Ernest Pratt, a writer of dime novels published by E. C. Allen of Augusta, Maine, who is continually addressed by the name of his fictional hero, Nicodemus Legend, and eventually assumes that persona as he rights wrongs in the Old West of the 1870s. Pratt/Legend is assisted (or lead) by Janos Bartok, an eccentric inventor (played by John de Lancie), in his adventures. Bartok's inventions allow our hero to escape the most dire predicaments. Pratt/Legend is a most reluctant hero and the episodes to date have a certain tongue-in-cheek quality which carries them along that fine line between serious adventure and spoof. In the course of the series the hero will no doubt meet most of the famous real life figures of the Old West (so far he has saved the life of President Ulysses S. Grant, met General Custer, and encountered Wild Bill Hickok). There is much to admire here, although some might deplore the tampering or tempering with history. As with the majority of fictional presentations, the representations of the actual Legend dime novels are not as close to the actual appearance of real dime novels as we might like. There is an attempt at verisimilitude because the E. C. Allen Publishing Company of Augusta, Maine, really did exist; however, it was best known for the story paper *People's Literary Companion* and not for any dime novels it might have published. But perhaps we are being too harsh and we should allow some literary license here. We will watch this series with keen interest and report further developments as merited.

**Late Breaking News:** We have heard that this series has not been renewed beyond its initial 13 episodes. Please write Lucie Salhany, United Paramount Network, 5555 Melrose Avenue, Los Angeles, CA 90038 and recommend that they reconsider this decision. And watch the show! jrc

## BOOKS AND PERIODICALS RECEIVED

*Echoes*, Vol. 14, no. 3 (June 1995) Whole no. 80 [For pulp magazine collectors: The Rio Kid, Bill Barnes, Secret Agent Tex, *Weird Tales*, The Shadow on radio in this issue] Fading Shadows, Inc. 504 Morris Street, Seymour, TX 76380. \$4.50 per issue, 3 issues for \$13, 6 issues for \$26. Bi-monthly.

*The Horatio Alger Society Newsboy*, Vol 33, no. 2 (March-April 1995) [For collectors of Horatio Alger and other juvenile series authors] Robert E. Kasper, 585 E. St. Andrews Drive, Media, PA 19063. \$20 per year, which includes membership in the Society.

*Pulp Review*, No. 22 (July 1995) [Facsimile editions of pulp magazine fiction; this issue contains stories by Lester Dent] Adventure House, P. O. Box 3232, Frederick, MD 21705-3232. \$6.00 per issue, \$1.25 postage.

*Susabella Passengers and Friends* (May 1995) [A nostalgia publication for collectors and readers of all children's series books] \$15 per year, bi-monthly. Garrett Lothe, 80 Ocean Pines Lane, Pebble Beach, CA 93953

*Treasure Chest: The Information Source & Marketplace for Collectors & Dealers*. Vol. 7 no. 7 (November 1994). Venture Publishing Co. 2112 Broadway, Suite 414, New York, NY 10023. \$25 per year. Monthly. [This issue's feature article is "Those Daring Dime Novels" by Robert Reed]

*The Whispered Watchword*, Vol. #95-4 (May 1995) [Newsletter of the Society of Phantom Friends; Interview with Nancy Covert Smith and a visit with Margaret Sutton Hunting, and the usual reviews] Kate Emburg, 4100 Cornelia Way, N. Highlands, CA 95660. \$25 yearly.

*Yellowback Library*, No. 130-131 (April-May 1995) [Series Books, Dime Novels, and Related Literature; Interview with Jim Lawrence; Brains Benton; Leo Edwards; Fred Fenton] (May 1995) Gil O'Gara, P.O. Box 36172, Des Moines, IA 50315. \$30 yearly, \$15 for six months. Monthly.

Edgar Rice Burroughs's *Tarzan: The Lost Adventure*, nos. 3 & 4 [of 4] (March & April 1995) [An uncompleted, unpublished manuscript by ERB, "adapted and expanded" by Joe R. Lansdale and published in pulp magazine format] Dark Horse Comics, Inc, 10956 SE Main Street, Milwaukee, OR 97222; \$2.95 per issue.

Francis J. Molson. "The Boy Inventor in American Series Fiction: 1900-1930." *Journal of Popular Culture* 28 (Summer 1994): 31-48.

## LETTERS TO THE EDITOR

Besides *Toughest in the Legion*, another book by Theodore Roscoe contains one of his Thibault Corday stories: *The Wonderful Lips of Thibong Linh* (Donald M. Grant, 1981) has three stories, presented in a sumptuous format. The title story features Corday. The last I heard, the book was still in print.

It may be of interest that there is at least one more parody of dime novels: Newton Newkirk's *Stealthy Steve, the Six-Eyed Sleuth, His Quest of the Big Blue*

*Diamond, A Satirical Detective Story*, published in (this won't be a surprise) something called "The Foolish Series," by John W. Luce, 1904. The short novel was previously published serially in *The Boston Post*. The story is only mildly amusing.

Douglas Greene  
Norfolk, VA

I certainly do appreciate the larger type face you are now using in *Dime Novel Round-Up*. It's a pleasure not to have to reach for a magnifying glass.

Douglas A. Rossman's article on Bomba certainly is an indicting catalogue of neglect on the part of the author, or possibly several authors, writing under the pen name of Roy Rockwood. However, I would like to question two points in the article. First, Rossman denies the concept of a "nest" of snakes. I lived in Verona, N. J. for nine years and the park there has an artificial lake created by a dam. Every now and then very little water flows over the spillway, and there can be seen literally hundreds of snakes living beneath the falls. Secondly, my mother was raised on a farm in old Russia. As a child she vividly recalls beating away a snake that was sucking milk from a cow, so apparently they do drink milk. The snake would reach the udder by curling around the cow's hind leg, and the cow apparently did not raise objection nor did the snake hurt the cow.

I note that beneath your logo you have officially broadened your editorial policy to include "series books, and pulp magazines" and this is already reflected in your contents (though the magazine did run series books' articles previously). The caution is to remember that *Dime Novel Round-Up* is the only remaining source of material on the "dime novels", and as much of this material as possible must be secured. I realize that the old dime novel readers and collectors have mostly died off, but if the facts are known, so have most of the old pulp magazine collectors.

Sam Moskowitz  
Newark, NJ

It's always a pleasure to hear from long time readers like Sam Moskowitz. See the editorial in this issue for some comments related to his concern that we remember our roots in dime novel lore. Regarding his points on Doug Rossman's article we thought we would let that writer respond directly. Ed.

I, too, have seen numerous water snakes (though not hundreds) in the rockwork of a spillway dam in northern New Jersey. Perhaps it is a matter of semantics, but I would not characterize this situation as a "nest" of snakes—the individuals



involved are not sharing a restricted space, not are they interacting (if it is past the breeding season). The report of a snake sucking milk from a cow's udder, however, is not a matter of semantics. It seems to fall into the category of "rural myth" (analogous to the "urban myths" we've heard so much about recently). There is no scientific support for the myth—it is hard to imagine a cow standing still while a snake sank its needle-sharp teeth into her teat (and a snake could not attach itself to the cow without doing so), and even if that were possible it is unlikely that a snake could suck on that teat (their mouth parts just are not adapted for sucking). I don't know what Mr. Moskowitz's mother saw in Russia all those many years ago, but I feel confident in suggesting that it almost surely was not what she thought she was seeing.

Douglas A. Rossman  
Baton Rouge, LA

Read all of April **DNRU**. Very nice. Doug Rossman's article on Bomba was excellent. Now, if he hasn't done so yet, you could get him to write an article on the accuracy of zoology in Burroughs's Tarzan books (all except *Tarzan at the Earth's Core*). This could be interesting. Might be a two-part article. And what about the animals in Harold Sherman's series about Tahara-Boy Mystic of India?

Ed Lauterbach  
West Lafayette, IND

We have scheduled an article by Alan Pickrell for a later issue which deals with some aspects of the Tahara series, but not necessarily the zoological theme. Ed.

The February issue of **DNRU** (#631) proved quite interesting. I was taken with Larry Latham's article on Young Wild West. It was a perfect melding of two popular culture mediums.

However, I am not entirely convinced that it was due to the Motion Picture Patents Company that Nestor moved to California, despite the harassments of the Patents Company towards the independent producers. Litigations could certainly cross any state lines.

Nonetheless, it was in October of 1911 that Nestor established its studios in an old roadhouse on Sunset Boulevard and by that time, the power of the Patents Company had been severely weakened. This was due mainly to the fact that on February 14, 1911, the agreement which the Patents Company had with Eastman

Kodak, the foremost supplier of new stock to the film industry, was amended. This allowed Eastman to sell to the independent producers.

To understand what that meant, one must turn back to January 1, 1909. On that date, an agreement was signed between the Patents Company, Edison and Eastman Kodak, under which agreement Eastman became the exclusive purveyor of new stock to the licensed producers in exchange for which it would not sell its superior film stock to any other producers. By that means, the licensed producers had hoped to squeeze out the independents by having sole access to superior film products which were not available to the independents.

A more probable reason for Nestor and other East Coast studios to make the trek to California would be the fact that there were about 320 days of sunshine (at least in the pre-smog days) and this afforded a better opportunity to film outdoors where there was more open space and the chance to get away from the stilted scenery of the indoor studios in the East.

Furthermore, Nestor's studio in Hollywood was only its western branch, even though all scenarios were to be sent to the Hollywood address as of January 1912. The main office was still located in Bayonne, N. J., at least until the time it became part of the Universal Film Manufacturing Company combine sometime during the week of May 22-May 29, 1912 and even beyond that time according to Nestor advertisements.

Victor Berch  
Marlboro, MA

See below in the "Notes & Queries" column for a synopsis and review of the earliest "Young Wild West" film. Ed.

## NOTES & QUERIES

**Rare and Unusual.** Ray Engel of Birch Run, Michigan writes, "I'm a real estate appraiser by profession, specializing in litigation valuation, and have always taken pride in spotting those little anomalies which occasionally make a significant difference in my conclusions.

"Like many of your readers, obsolete juvenile books are my preference in escape literature. I was recently surprised while reading a copy of *The Boy Scout Aviators* by George Durstin and published by Saalfield, that **the book was entirely without page numbers!** ... something I never recall seeing in a book.

"After reading the book, I placed it in the appropriate place in my library and

noticed that I had previously read five other books in that same series and by the same author and publisher ... three in a 5½ x 8 inch format (like the one I had just read) and two in a smaller 4 3/4 x 7 inch format.

"Out of curiosity, I pulled the others from the shelf and found that all of the 5½ x 8 inch books in this series (of 222 pages) **were without page numbers!** The books in the smaller format and with 157 to 168 pages were both appropriately numbered.

"The absence of page numbers is apparently not a rarity, however having previously read three other books in the same series **and not noting the absence of page numbers** may be an indication that my powers of observation may have dimmed with the years."

Have any of our readers observed series books without page numbers? Entries for this title in neither the Harry Hudson bibliography nor that from the University of South Florida mention any lack of page numbers. We cataloged some titles in this series for the Hess Collection, but do not recall observing this phenomenon.

**Merriwell Collector Want List.** Dick Hoffman still lacks 49 or 50 titles in the Merriwell thick book series to complete his set. He requires good or better condition with covers intact. If you have any let him know at 348 Walnut Lane, Youngstown, NY 14174.

**Dime Novels of the Old West.** We don't know whether the new television series **Legend** is responsible, but we've received a number of queries for sources for western dime novels. George Manzur, 2633 Colfax Avenue, Minneapolis, MN 55408, is looking for Buffalo Bill and Jesse James items. We hope that the growing scarcity of the material doesn't discourage collecting dime novels.

**Young Wild West in the Movies.** Victor Berch has located synopses of all six of the "Young Wild West" films mentioned in Larry Latham's article in the February issue as well as reviews of five of them. His sources have been *The Moving Picture World* for the synopses and *The New York Dramatic Mirror* for the reviews. As a service to our readers we are rescuing these from the old periodicals and reprinting them here as a series. Victor notes that he does not have access to Frank Tousey's *Wild West Weekly*, but hopes someone who does can make the comparisons between the film stories and the originals. "It is known," he says, "that Cornelius Shea was the author of most, if not all, of the

Young Wild West stories. The chances that Shea himself may have been the scenario writer are enhanced by the fact that Shea wrote quite a few western scenarios for the Selig Company in 1913 in which Tom Mix and Myrtle Stedman starred."

*Young Wild West Leading a Raid* (released June 28, 1912).

*Synopsis:* Young Wild West arrives in the town of Big Echo with his party and makes an enemy of the mayor of the town, because he will not buy drinks for the crowd. The Mayor and Wild West fight and Wild West shoots the gun from the Mayor's hand to teach him a lesson. A short while after, Wild saves his cook, a Chinaman, from the clutches of the Sheriff, who had arrested him in mistake for a thieving Chinaman. This action of Wild's incurs the enmity of the Sheriff. The Mayor and Sheriff, with two accomplices, have been robbing the town and been letting their positions shield them. They had planned to rob the Golden Giant Mine on the day that Wild West and his party arrived in the town. The Chinese cook overhears the plot in the saloon and hurries back to the camp to tell Wild West. They decide to lay low and capture them later.

Meanwhile, the robbers, headed by the Mayor and the Sheriff make their way to the mine, and with the help of the night watchman, who belongs to their gang, they carry the gold away and hide it in an old shack in the canyon below.

The next morning the news spreads that the mine has been robbed and the superintendent of the mine, hearing that Wild West is in town, sends for him. The Mayor and the Sheriff arrive at his office at the same time that Wild West puts in his appearance. The superintendent gives them what information he can and tells them he will take them to the scene of the robbery. The Sheriff and the Mayor object to Wild West going, but the superintendent's suspicions have been aroused and their objections are useless. They arrive at the scene of the robbery and question the night watchman, who breaks down and confesses all. In the meantime, the Sheriff and Mayor have sneaked off and are making their way to the shack. Wild and two of his men, with the superintendent and his sweetheart, follow them and Wild, climbing to the top of a high cliff, sees Jack in the distance and knows he is on the right track. He and one of his men go to the canyon, while one man goes to town for help, leaving the superintendent and his sweetheart behind. The Mayor and Sheriff, who have been hiding close by, hold up the remaining two. Outside, the posse joins Wild and he leads them toward the shack. The men inside realize their safety lies in flight, but after a few short chases, the four are captured. Wild returns the gold to the superintendent and receives his thanks.

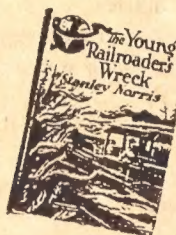
*Review:* If anyone likes the cheap melodramatic stories that one reads in the highly-colored five-cent weeklies, then this is a good picture to look at. At times one fears that Young Wild West is about to exterminate the entire population, but it seems that on sober second thought, he allows some of them to continue life provided they behave themselves. Young Wild West and his party arrive at Big Echo and immediately make an enemy of the Mayor by refusing to buy drinks for the crowd, but the Mayor finally agrees to shake hands after the hero has knocked him down. Then Young Wild West's



Chinese cook overhears the Mayor and his gang plot to rob a mine, and the little band of heroes makes ready to be of use. Next day, when the superintendent of the mine discovers the robbery and hears that Young Wild West is in town, he sends for him to help catch the thieves. Of course, the young man does this after much gun play and quite a little rising back and forth. There is nothing beyond the rather uninteresting excitement that is part of all these western stories to commend the film to the spectator.



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### **Guidelines for Contributors**

We welcome articles on any aspect of the areas of dime novels (1860-1915), story papers (1839-1924), juvenile series books (1850-1945), and pulp magazines (1896-1950). Scholarly articles, reports of significant research, notes, and book reviews are wanted. Manuscripts normally should not exceed 10 typed pages in length although longer ones will be considered. Notes and reviews should be no more than 500 words, feature articles 2,500 words.

All pages must be typewritten or computer printed, double-spaced. Computer users should include a copy on diskette, preferably in WordPerfect 5.1 or ASCII format. Illustrations that accompany a manuscript should be black and white photographs or sharp xeroxes in color or black and white.

Bibliography and notes should be in accordance with the *Chicago Manual of Style* (14th edition) or *The MLA Handbook for Writers of Research Papers* (3rd edition). These reference works are available in most public, college, or university libraries.

Please send your manuscripts to the office of the editor. Since manuscripts are submitted to one or more outside reviewers, please allow approximately three months for a decision.

### **Dime Novel Round-Up**

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